



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

280. o.

24.



600089593/



PARNELL'S HERMIT.

LONDON : PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE
AND PARLIAMENT STREET

PARNELL'S HERMIT.

WITH

LIFE, EXPLANATORY NOTES,
HINTS FOR ANALYSIS OF SENTENCES, ETC.

FOR THE USE OF SCHOOLS.

BY

JOHN BARROW ALLEN, M.A.

SECOND MASTER OF THE BIRMINGHAM AND EDGBASTON PROPRIETARY SCHOOL
LATE SCHOLAR OF NEW COLLEGE, OXFORD.



LONDON:

LONGMANS, GREEN, AND CO.
1874.

280 . 0 . 24



PREFACE.

THIS WORK is intended principally for Candidates for the Oxford Local Examinations, 1874, in which 'The Hermit' has been set as a subject.

The poem is easy to understand, and requires little in the way of explanation. Some of the notes may therefore seem unnecessary, but they are written for the use of the younger rather than the elder candidates.

BIRMINGHAM: *January* 1874.



CONTENTS.



	PAGE
SHORT RULES FOR ANALYSIS OF SENTENCES	1
HINTS FOR ANALYSIS	7
EXAMPLES OF ANALYSIS	8
HINTS FOR PARSING	9
PARSING SCHEME	10
MEMOIR OF THOMAS PARNELL	11
THE POEM SHORTLY PARAPHRASED	13
THE HERMIT	15
NOTES	23
ANALYSIS	30
APPENDIX	37



THE HERMIT.

SHORT RULES FOR ANALYSIS OF SENTENCES.

§ 1. **Essential Terms of the Sentence.**—Every sentence¹ must consist of two essential terms or parts, namely, the Subject and the Predicate.

§ 2. **Subject and Predicate defined.**—The Subject is that of which something is said, as, *The sun* shines. The Predicate is that which is said of the Subject, as, *The sun shines*.

NOTE. In commands the Subject is sometimes understood, as *Come*, i.e. *come thou*.

§ 3. **The Subject** must contain a Noun, or words equivalent to a Noun. Words equivalent to a Noun may be :

1. A Pronoun, as, *It* shines.
2. An Adjective, as, *Many* die young.
3. An Infinitive, as, *To lie* is disgraceful.
4. A Gerund, as, *Lying* is disgraceful.
5. A Clause, as, *That one should lie* is disgraceful.

§ 4. **The Predicate** must contain a Verb.

§ 5. **Adjuncts.**—Both Subject and Predicate may have Adjuncts, that is, words added to complete or modify their meaning. The Adjuncts of the Subject are called Attributes;

¹ A sentence is a combination of words expressing a single thought.

the Adjuncts of the Predicate are of three kinds, viz., the Object, the Complement, and the Adverbial.

Examples.

1. The *glorious* sun shines *brightly*. Here *glorious* is an attribute of *sun*, and *brightly* is an adverbial belonging to *shines*.
2. *Many* men wear *frock-coats*. Here *many* is an attribute of *men*, and *frock-coats* is an object after the verb *wear*.
3. The view *from the window* is *picturesque*. Here *from the window* is an attribute of *view*, and *picturesque* is called the complement after the Verb *is*.

§ 6. **The Attribute**, which may be added to the Object or Complement as well as the Subject, is usually an Adjective, but it may be :

1. A Noun in Apposition, as, *Vitellius, the Emperor*, was murdered.
2. A Noun in the Possessive Case, as, *Cæsar's army* conquered the Britons.
3. A Noun governed by a Preposition, as, *The men on the wall* fought bravely.
4. An Infinitive, as, *Their curiosity to see the place* was intense.

§ 7. **The Object** [called also the Completion of the Predicate] is a Noun, or the equivalent of a Noun, and follows Transitive Verbs.

§ 8. **The Adverbial** [called also the Extension of the Predicate] is a word or phrase attached to the Verb to express either : 1. The Place ; 2. The Time ; 3. The Manner ; or 4. The Cause, of the action denoted by it, as :

1. He lives *at Liverpool*. Place.
2. He was born *on the 1st of January*. Time.
3. He speaks *well*. Manner.
4. She fainted *from fright*. Cause.

NOTE. The Infinitive meaning *in order to do a thing* is an Adverbial of cause, as *He came to see*. The Nominative Absolute is an Adverbial sometimes of cause, sometimes of time, e.g.,

Cæsar being appointed their general, the soldiers took courage. Cause.
The lessons over, writing time began. Time.

§ 9. The Complement is of four kinds, namely:

- i. The **Appositional Complement**, which is used,
 - a. After what are called Copula Verbs, as *be*, *become*, *grow*, *feel*, *appear*, *seem*, &c., and Passive Verbs of *thinking*, *calling*, and *making*; as:

The day is fine.

Victoria is Queen of England.

*Presents given at Christmas are called
Christmas-Boxes.*

NOTE. The words *it* and *there* in such sentences as, *It is a fine day*, *There are many thieves about*, are Appositional Complements.

- b. After Active Verbs of *thinking*, *calling*, and *making*, as:

They made Camillus dictator.

NOTE. In case (a) the Complement is in Apposition to the Subject of the Sentence, in case (b) to the Object.

- ii. The **Dative Complement**, which is used:

- a. After such Verbs as

Ask, *add*, *teach*, *offer*, *lend*,

Pay, *give*, *tell*, *promise*, *send*,

and is usually denoted by the preposition *to* expressed or understood.

- b. With certain Prepositions to denote *advantage*, *nearness*, *equality*, &c. or their contraries, as:

The battle was against us.

He worked for his master.

Or without the Preposition, as,
Saddle me the ass.

iii. **The Infinitive Complement**, which is used,

- a. After Verbs of *authority, assertion, remembrance, &c.*, as :

He commanded the men *to sit down*.

He declared the show of hands *to be in favour of the motion*.

I remember the noble lord *to have spoken thus*.

- b. After the Verbs *bid, dare, feel, hear, let, make, see*, and the Auxiliary Verbs *can, will, shall, may must*; the sign *to* being omitted, as :

I saw him *run*, for, I saw him *to run*.

iv. **The Prepositional Complement**, which is used :

- a. After Intransitive Verbs, as :

He talked *of the weather*.

If the Preposition be regarded here as belonging to the Verb, the two together form a Transitive Verb governing a direct Object, as, He *talked-of* the weather.

- b. After Transitive Verbs, to introduce a secondary or indirect Object, as :

They put the children *to bed*,

where *bed* is the indirect Object after the Verb *put-to*.

§ 10. **Prepositional Complement and Adverbial**.—The Prepositional Complement is not always easily distinguished from the Adverbial, and analysts themselves differ in opinion upon the point. Thus in the sentence, *He made a box of wood*, the words *of wood* are by some understood as a Prepositional Complement, by others as an Adverbial of Cause, since the material of which a thing is made may be regarded as an antecedent cause of its being made.¹ It is useful, as a rule, to admit as Prepositional Complements

¹ In the Analysis of English edited by Mr. Dalgleish, of the London International College, to which I am largely indebted, the sentence, *War ships are built of iron*, is given as an example of Adverbial of Cause, whilst on the other hand, *They accused the boy of theft* is said

only those cases where the Preposition may be united to the Verb, and form a Transitive Verb governing an Object, as, *to speak-of, wonder-at, &c.*

§ 11. **Different kinds of Sentences.**—Sentences are either Principal or Subordinate. A Principal Sentence is a simple statement, question, or command; as *William defeated James, Did William defeat James? &c.* Subordinate Sentences are added to amplify, explain, or modify, all or part of the Principal Sentence, as ‘*William, who was King of England, defeated James, when the latter encountered him in Ireland.*’

NOTE. A group of sentences composed of a Principal Sentence with Subordinate Sentences attached is sometimes called a Complex Sentence.

§ 12. **Connectives.**—The words which link sentences together are called Connectives. They are either Coordinative and Subordinative Conjunctions, or Relative Pronouns and Adverbs.

§ 13. **Kinds of Subordinate Sentences.**—Subordinate Sentences are of three kinds, according as they perform the functions—1. of Substantives; 2. of Adjectives; 3. of Adverbs.

A. The Substantival Sentence is usually introduced by the Conjunction *that*. Being equivalent to a Noun it may stand either as Subject or Object of the Verb in the Principal Sentence, as:

to afford an instance of Prepositional Complement. Now, if the iron is to be regarded as the cause of the building of the ships, the theft may at least with equal propriety be considered the cause of the accusation; and the words of *theft* have therefore a claim to be considered as an Adverbial phrase. It would not be difficult to show that all or nearly all the so-called ‘Prepositional Complements used after a Transitive Verb to introduce a Secondary Object’ are really Adverbials of Time, Place, Manner, or Cause, and the adoption of this view would be a distinct gain in teaching boys, who recognise an Adverbial without much difficulty, but are sadly perplexed by the theory of Complements.

1. *That William conquered James* is certain. Here the sentence *that William conquered James* is Substantival, because it means *The-fact-of-William's-having-conquered-James*, and stands as Subject to the Verb *is*.

2. He says *that William conquered James*. Here the sentence *that William conquered James* is Object after *says*.

b. **The Adjectival or Attributive Sentence.**—The Attributive Sentence is usually introduced by Relative Pronouns, or such Connectives as may be resolved into a phrase containing a Relative Pronoun, as:

William, *who was King of England*, defeated James.

c. **The Adverbial Sentence** is usually introduced by Adverbs or Subordinative Conjunctions, and may express the Place, Time, Manner, or Cause, of an action, as:

Place. And fools rush in *where angels fear to tread*.

Time. *Whene'er I take my walks abroad*,
How many poor I see.

Manner. He did *as he was told*.

Cause. He did this *because he was told*.

§ 14. **Compound Sentences.**—A number of Principal Sentences may be linked together by Co-ordinative Conjunctions, as, He eats *and* drinks, or placed in juxtaposition without any connective, as, I came, I saw, I conquered. The whole group is sometimes called a Compound Sentence.

NOTE. Subordinate Sentences also are frequently found connected by Co-ordinative words. They are then said to be Co-ordinate to one another, subordinate to the principal Sentence.

. For a more complete account of the analysis of English Sentences the reader should consult the handbooks of Mr. J. D. Morell, or Mr. Dalgleish of the London International College.

HINTS FOR ANALYSIS.

1. **Conversion.**—The passage for analysis should be written out at full length, the words being arranged, not necessarily in the order in which they stand in the poem, but as they would stand in a prose narrative. All words wanting to complete the sense must also be added.

Example.

For this commissioned I forsook the sky ;

Nay, cease to kneel—thy fellow-servant I.—l. 192-3.

Conversion. (The added words are in italics.)

I, commissioned for this *purpose*, forsook the sky. Nay, cease *thou* to kneel—I *am* thy fellow-servant.

2. **Division into Sentences.**—Having converted the passage, and rendered it complete, divide it into sentences, marking the co-ordination or subordination of each to the rest, and placing a letter of the alphabet against each sentence for convenience of reference.

3. **Analysis.**—Find the Subject and Verb of each sentence ; add in the adjuncts belonging to the Subject, and the adjuncts belonging to the Verb. Remember also,

- a. That all Verbs, whether Transitive or Intransitive, may have one or more Adverbials.
- b. That Transitive Verbs have an Object, and sometimes a Complement also.
- c. That Intransitive Verbs may have a Complement but not an Object.

Hence the process of analysis involves three stages. Advanced pupils may dispense with the two preliminary ones.

On the following page is shown an analysis of lines 111-116, 71-76, 230, and 218-219. Pupils who have learnt Mr. Dalgleish's system may adopt his analytic notation in preference to the method given in the first column of the analysis.

EXAMPLES OF ANALYSIS.

*** Abbreviations: P. Principal; S. Sentence; Adv. Adverbial; Attr. Attributative; Subst. Substantival.

Kind of Sentence	Con- nective	Subject	Verb	Complement	Object	Adverbial
A. P.S.	But	what new marks of	took place	..	..	soon. (Time)
B. Adv. S. of Time to A.	When	the young com- panion	bore	..	that cup	in every ... face. (Place.)
C. Attr. S. to cup in B.	..	the generous land- lord	owned	..	which	from his vest. (Place.)
D. Adv. S. of Time to A, and co-ordinate to B.	And	he	paid	..	the tainted ... soul	before. (Time.)
A. P.S.	When	The Sire	seemed	..	the shining spoil	profusely. (Manner.)
B. Adv. S. of Time to A.	As	his wily partner	showed	..	..	with the precious bowl. (Manner.)
C. Adv. S. of Manner to A.	And as	one	stops	..	..	so. (Manner.)
D. Adv. S. of Manner to A, and co-ordinate to C.	And as	he	walks on	..	..	far upon the road. (Place.)
E. Adv. S. of Manner to A, and co-ordinate to C and D.	And as	he	looks	..	..	disordered. (Manner.)*
F. Attr. S. to one in C.	..	who	spies	..	..	to shun the danger near. (Cause.)
A. P.S.	..	He	seemed	to all but thee (Dat.) to go in fits (Infin.)	a serpent glistening and beaking in the summer ray	with faintness. (Manner.) then. (Time.) with fear. (Manner.)
A. P.S.	..	He, conscious of wanting worth he	views	..	the bowl,	in his way. (Place.)
B. P.S. Co-ordinate to A.	And		feels	touch his grate- ful soul (Infin.)	compassion.	

* In English, as in other languages, an Adjective often stands for an Adverb. Here the meaning is not 'as a disordered man stops', but 'as a man stops in a disordered manner.'
NOTE 1.—The words necessary to complete the sense are given in italics.
NOTE 2.—Instead of *Complement* and *Object*, on the one hand, and *Adverbial*, on the other, those who are not familiar with Mr. Dalgleish's scheme may substitute the words *Completion of Predicate*, and *Extension of Predicate*.

HINTS FOR PARSING.

Parsing is of two kinds, *Etymological* and *Syntactical*.

Etymological parsing consists in stating the parts of speech to which each word in a sentence belongs, together with any accidents of case, number, gender, tense, &c., which may attach to them.

Syntactical parsing is a statement of the relation which each word or phrase bears to the other parts of the sentence.

The word *parsing* is however usually understood to mean both these kinds combined. The words 'parse and give the grammatical construction' are sometimes used in setting Examination Questions; in this case 'parse' means 'parse etymologically,' and 'give the grammatical construction' means 'parse syntactically.'

Example.

Parse and give the grammatical construction of each word in the following passages:

1. Thus stands an aged elm in ivy bound.
2. And 'Hail, my son,' the reverend sire replied.

Thus] adverb, modifying the verb *stands*.

stands] intransitive verb, indicative mood, present tense, singular number, third person, agreeing with nominative *elm*.

an] indefinite article [or demonstrative adjective] pointing out the noun *elm*.

aged] adjective, positive degree, qualifying the noun *elm*.

elm] common noun, neuter gender, singular number, nominative case to verb *stands*.

in] preposition, governing the noun *ivy*.

ivy] common noun, neuter gender, singular number, objective case, governed by *in*.

bound] past participle of the verb to bind, nominative case, agreeing with *elm*.

and] conjunction, connecting the sentence with the preceding.

hail] interjection.

my] possessive pronoun, nominative case, agreeing with *son*.

son] common noun, masculine gender, singular number, nominative addressed.

the] definite article [or demonstrative adjective], pointing out the noun *sire*.

reverend] adjective, positive degree, qualifying *sire*.

sire] common noun, masculine gender, singular number, nominative case to verb *replied*.

replied] past tense of intransitive verb to *reply*, indicative mood, singular number, third person, agreeing with *sire*.

PARSING SCHEME.

<i>Noun</i>	{ Proper, Common, or Abstract ?	} Gender ?	Number ?	Case ?	{ Nom. to what Verb, or governed by what ?
<i>Verb</i>	{ Transitive, Intransitive, or Copula ?	} Mood ? | Tense ?	Number ?	Person ?	{ Agreement or Govern- ment ?
<i>Adjective</i>	{ Positive, Comparative, or Superlative ?	} Qualifying what Noun ?			
<i>Pronoun</i>	{ Personal, Relative, or Interrogative ?	} Gender ?	Number ?	Case ?	{ Agreement or Govern- ment ?
<i>Adverb</i>	{ Place, Time, Manner, or Cause ?	Positive, Comparative, or Superlative ?	Modifying what Verb, Adjective, or Adverb ?		
<i>Preposition</i>	{ Governing what word ?				
<i>Conjunction</i>	{ Connecting what word ?				

MEMOIR OF THOMAS PARNELL.

THOMAS PARNELL, the author of 'The Hermit,' was descended from an ancient family possessing property at Congleton in Cheshire. He was born in Dublin in 1679, his father, who had fought on the side of the Commonwealth, having removed to Ireland at the Restoration. Having early distinguished himself by his remarkable powers of memory, he became a student of Trinity College, Dublin, at the age of thirteen, where his compositions attracted considerable attention. In 1700 he became Master of Arts, and was the same year ordained a deacon, though under the canonical age, by a dispensation from the Bishop of Derry, and five years afterwards was appointed Archdeacon of Clogher. In 1706 he first visited London, and from that time until his death he spent a portion of every year there, leading a somewhat profligate and unsteady life, but being on intimate terms with Addison, Steele, Gay, Swift, Pope, and most of the other great literary men of that age. He died at Chester in 1717, at the age of thirty-eight.

Mr. Gilfillan, in his edition of the 'English Poets,' gives the following criticism of Parnell and his poetry,—

'The whole tenor of Parnell's history convinces us that he was an easy-tempered, kind-hearted, yet querulous and self-indulgent man, who had no higher motive or object than to gratify himself. His very ambition aspired not to lofty altitudes. His utmost wish was to attain a metropolitan pulpit, where he could have added the reputation of a popular preacher to that of being the *protégé* of Swift and the pet of the Scriblerus Club. The character of his

poetry is in keeping with the temperament of the man. It is slipshod, easy, and pleasing. If the distinguishing quality of poetry be to give pleasure, then Parnell is a poet. You never thrill under his power, but you read him with a quiet, constant, subdued gratification. If never eminently original, he has the art of enuntiating commonplaces with felicity and grace. The stories he relates are almost all old, but his manner of telling them is new. His thoughts and images are mostly selected from his commonplace book, but he utters them with such a natural ease of manner, that you are tempted to think them his own. He knows the compass of his poetical powers, and never attempts anything very lofty or arduous. . . . By far his most popular poem is "The Hermit." In it he tells a tale that had been told in Arabic, French, and English for the tenth time; and in that tenth edition tells it so well that the public have thanked him for it as for an original work. Of course, the story not being Parnell's, it is not his fault that it casts no light upon the dread problems of Providence it professed to explain. But the incidents are recorded with ease and liveliness, the characters are rapidly depicted and strikingly contrasted, and many touches of true poetry occur.'

The poems of Parnell best known to fame besides his 'Hermit,' are the 'Allegory on Man,' 'Hymn to Contentment,' 'Faery Tale,' 'Hesiod,' and 'Night Piece on Death.'

THE POEM SHORTLY PARAPHRASED.

(1-12.) An aged hermit, who has passed his life in communion with God, is suddenly struck with the belief that vice is triumphant in this world, and that virtue obeys vice. This causes him to doubt whether the God of mercy and justice whom he serves be really the ruler of the world. He no longer feels confident in the prospect of eternal happiness hereafter, and all the holy calm of his soul is lost. (13-20.) The doubts in his mind are compared to a stone thrown into a smooth expanse of water, ruffling and distorting all the image of heaven which had been reflected in it. (21-28.) In order to ascertain the truth he resolves to see for himself that world which hitherto he knew only from the descriptions of books or the talk of the country people, and sets out one morning upon his travels. (29-42.) About mid-day he meets with a young man travelling like himself. They enter into conversation and continue their journey together. (43-70.) Evening approaches. They seek a night's lodging at a noble mansion and are magnificently entertained by the owner, a vain ostentatious man. On their departure in the morning the youth steals a golden goblet. (71-80.) Horror and amazement of the hermit when the youth displays his stolen treasure. (81-116.) A storm arising they repair for shelter to the house of a miser, who with great reluctance at length allows them to enter, and places before them a slight refreshment of the coarsest kind. To the hermit's astonishment the youth presents the miser with the goblet stolen from their former host. (117-128.) The storm having cleared away they proceed on their journey, the hermit lost in perplexity at his partner's strange conduct. (129-167.) Next night they are entertained at the house of a pious God-fearing man. In the morning the youth creeps towards the cradle where the landlord's infant son was sleeping, and wrings the child's neck. (168-169.) The hermit now fairly takes to flight in his horror, but his aged steps fail him, and he is easily overtaken by the youth. One of the servants from the mansion accompanies them as a guide; in crossing a rustic bridge the youth pushes him into the stream below, where he is drowned. (170-187.) The hermit's fury now passes all bounds. 'Detested wretch!' he cries—but scarcely had the words fallen from his lips, when his companion

changed his mortal form and became an angel. The old man's rage gives place to astonishment, and the heavenly being declares his mission, and explains the meaning of his past actions as follows. (188-239.) 'The holiness of thy past life has not been forgotten by Heaven, and it is on that account that I have been specially sent from above to calm the doubts that torment thee. Now learn the truth respecting Divine Government. God justly claims to be the ruler of the world, since He has Himself created it. But He governs it not directly, but by "using second means to work His ends." Hence, though He avails Himself of men's actions, He does not control their will. Let what thou hast lately seen be a proof to thee that even where vice appears triumphant, the just and merciful purposes of the Almighty are being accomplished. By the loss of his goblet the rich vain man has received a warning against idle ostentation, and he now entertains his guests with less extravagance. The gift of that same goblet has warmed the miser's heart, and has shown him that hospitality and kindness are sure to meet their reward. The infant son of our host of last night had "half-weaned" the father's heart from God, "but God, to save the father, took the son." And lastly, the guide who has just now met with a watery grave, had intended this very night to rob his generous master, and steal for his own base uses those treasured heaps of money which are now spent in works of charity. Now then return to thy cell, and doubt no longer that a God of justice, mercy, and goodness, rules the world.' (240-249.) The angel then ascends into heaven, and the hermit, his doubts now dispelled, returns to his humble dwelling, and passes a life of piety and peace.

THE HERMIT.

. In order to facilitate reference in the notes on analysis, the Principal Sentences in the various paragraphs of the poem have been marked with letters of the alphabet. Where a Principal Sentence occupies more than one line, the letter is affixed to the line in which the verb occurs.

- FAR in a wild, unknown to public view,
 A From youth to age a reverend hermit grew ;
 B C The moss his bed, the cave his humble cell,
 D E His food the fruits, his drink the crystal well :
 F Remote from man, with God he pass'd the days, 5
 G H Prayer all his business, all his pleasure praise.
 A life so sacred, such serene repose,
 A Seem'd heaven itself, till one suggestion rose ;
 That vice should triumph, virtue vice obey,
 B This sprung some doubt of Providence's sway : 10
 C His hopes no more a certain prospect boast,
 D And all the tenour of his soul is lost.
 So when a smooth expanse receives imprest
 Calm nature's image on its watery breast,
 E F Down bend the banks, the trees depending grow, 15
 G And skies beneath with answering colours glow :
 But if a stone the gentle scene divide,
 H Swift ruffling circles curl on every side,
 And glimmering fragments of a broken sun,
 I Banks, trees, and skies, in thick disorder run. 20

- To clear this doubt, to know the world by sight,
 To find if books, or swains, report it right,
 (For yet by swains alone the world he knew,
 Whose feet came wandering o'er the nightly dew,)
- A B He quits his cell ; the pilgrim-staff he bore, 25
 C And fixed the scallop in his hat before ;
 D Then with the sun a rising journey went,
 Sedate to think, and watching each event.
- A The morn was wasted in the pathless grass,
 B And long and lonesome was the wild to pass ; 30
 But when the southern sun had warm'd the day,
 C A youth came posting o'er a crossing way ;
 D E His raiment decent, his complexion fair,
 F And soft in graceful ringlets wav'd his hair.
 G Then near approaching, ' Father, hail ! ' he cried ; 35
 H And ' Hail ! my son, ' the reverend sire replied ;
 I J Words follow'd words, from question answer flow'd,
 K And talk of various kind deceiv'd the road ;
 Till each with other pleas'd, and loth to part,
 While in their age they differ, join in heart : 40
 L Thus stands an aged elm in ivy bound,
 M Thus youthful ivy clasps an elm around.
- A Now sunk the sun ; the closing hour of day
 B Came onward, mantled o'er with sober gray ;
 C Nature in silence bid the world repose ; 45
 D When near the road a stately palace rose :
 E There by the moon through ranks of trees they pass,
 Whose verdure crown'd their sloping sides of grass.
 F It chanc'd the noble master of the dome
 Still made his house the wandering stranger's home ;
 Yet still the kindness, from a thirst of praise, 51
 G Prov'd the vain flourish of expensive ease.
 H I The pair arrive : the liveried servants wait ;
 J Their lord receives them at the pompous gate.

- K The table groans with costly piles of food, 55
 L And all is more than hospitably good.
 M Then led to rest, the day's long toil they drown,
 Deep sunk in sleep, and silk, and heaps of down.
 A At length 'tis morn, and at the dawn of day,
 B Along the wide canals the zephyrs play; 60
 C Fresh o'er the gay parterres the breezes creep,
 D And shake the neighbouring wood to banish sleep.
 E Up rise the guests, obedient to the call:
 F An early banquet deck'd the splendid hall;
 G Rich luscious wine a golden goblet grac'd, 65
 Which the kind master forc'd the guests to taste.
 H Then, pleas'd and thankful, from the porch they go;
 I And, but the landlord, none had cause of woe;
 J His cup was vanish'd; for in secret guise
 K The younger guest purloin'd the glittering prize. 70
 As one who spies a serpent in his way,
 Glistening and basking in the summer ray,
 Disorder'd stops to shun the danger near,
 Then walks with faintness on, and looks with fear;
 A So seem'd the sire; when far upon the road, 75
 The shining spoil his wily partner show'd.
 B C He stopp'd with silence, walk'd with trembling heart,
 D E And much he wish'd, but durst not ask to part:
 F G Murmuring he lifts his eyes, and thinks it hard,
 That generous actions meet a base reward. 80
 A While thus they pass, the sun his glory shrouds,
 B The changing skies hang out their sable clouds;
 C A sound in air presag'd approaching rain,
 D And beasts to covert scud across the plain.
 E Warn'd by the signs, the wandering pair retreat, 85
 To seek for shelter at a neighbouring seat.
 F 'Twas built with turrets, on a rising ground,
 G And strong, and large, and unimprov'd around

- Its owner's temper, timorous and severe,
 H Unkind and griping, caus'd a desert there. 90
 As near the miser's heavy doors they drew,
 A Fierce rising gusts with sudden fury blew ;
 B The nimble lightning mix'd with showers began;
 C And o'er their heads loud rolling thunders ran.
 D E Here long they knock, but knock or call in vain, 95
 Driven by the wind, and batter'd by the rain.
 F At length some pity warm'd the master's breast,
 G ('Twas then his threshold first receiv'd a guest,)
 H Slow creaking turns the door with jealous care,
 I And half he welcomes in the shivering pair ; 100
 J One frugal faggot lights the naked walls,
 K And nature's fervour through their limbs recalls :
 Bread of the coarsest sort, with eager wine,
 L Each hardly granted, serv'd them both to dine ;
 And when the tempest first appear'd to cease, 105
 M A ready warning bid them part in peace.
 N With still remark the pondering hermit view'd
 In one so rich, a life so poor and rude ;
 O And why should such, within himself he cried,
 Lock the lost wealth a thousand want beside ? 110
 P But what new marks of wonder soon took place
 In every settling feature of his face,
 When from his vest the young companion bore
 That cup, the generous landlord own'd before,
 And paid profusely with the precious bowl, 115
 The stinted kindness of this churlish soul !
 A But now the clouds in airy tumult fly ;
 B The sun emerging opes an azure sky ;
 C A fresher green the smelling leaves display,
 D And, glittering as they tremble, cheer the day : 120
 E The weather courts them from their poor retreat,
 F And the glad master bolts the weary gate.

- A While hence they walk, the pilgrim's bosom
wrought
With all the travel of uncertain thought ;
- B His partner's acts without their cause appear, 125
C D 'Twas there a vice, and seem'd a madness here :
E Detesting that, and pitying this, he goes,
Lost and confounded with the various shows.
- A Now night's dim shades again involve the sky,
B Again the wanderers want a place to lie, 130
C D Again they search, and find a lodging nigh :
E F The soil improv'd around, the mansion neat,
And neither poorly low, nor idly great :
G It seem'd to speak its master's turn of mind,
Content, and not for praise, but virtue kind. 135
- A Hither the walkers turn with weary feet,
B C Then bless the mansion, and the master greet :
Their greeting fair bestow'd, with modest guise,
D E The courteous master hears, and thus replies :
' Without a vain, without a grudging heart, 140
A To Him who gives us all, I yield a part ;
B C From Him you come, for Him accept it here,
A frank and sober, more than costly cheer.'
- D E He spoke, and bid the welcome table spread,
F Then talk'd of virtue till the time of bed, 145
G When the grave household round his hall repair,
H Warn'd by a bell, and close the hours with prayer.
- At length the world, renew'd by calm repose,
A B Was strong for toil, the dappled morn arose.
C Before the pilgrims part, the younger crept 150
Near the clos'd cradle where an infant slept,
D And writh'd his neck : the landlord's little pride,
E O strange return ! grew black, and gasp'd, and died !
Horror of horrors ! what ! his only son !
F How look'd our hermit when the fact was done ? 155

- Not hell, though hell's black jaws in sunder part,
 G And breathe blue fire, could more assault his heart.
 Confus'd, and struck with silence at the deed,
 A B He flies, but, trembling, fails to fly with speed.
 C D His steps the youth pursues: the country lay 160
 E Perplex'd with roads, a servant show'd the way:
 F A river cross'd the path; the passage o'er
 G H Was nice to find; the servant trod before:
 I Long arms of oaks an open bridge supplied,
 J And deep the waves beneath the bending glide. 165
 The youth, who seem'd to watch a time to sin,
 K L Approach'd the careless guide, and thrust him in;
 M N Plunging he falls, and rising lifts his head,
 O P Then flashing turns, and sinks among the dead.
 A Wild, sparkling rage inflames the father's eyes, 170
 B C He bursts the bands of fear, and madly cries,
 D 'Detested wretch!'—but scarce his speech began,
 E When the strange partner seem'd no longer man:
 F His youthful face grew more serenely sweet;
 G H His robe turn'd white, and flow'd upon his feet; 175
 I Fair rounds of radiant points invest his hair;
 J Celestial odours breathe through purpled air;
 And wings, whose colours glitter'd on the day,
 K Wide at his back their gradual plumes display.
 L The form ethereal bursts upon his sight, 180
 M And moves in all the majesty of light.
 Though loud at first the pilgrim's passion grew,
 A B Sudden he gaz'd, and wist not what to do;
 C Surprise in secret chains his words suspends,
 D And in a calm his settling temper ends. 185
 E But silence here the beauteous angel broke,
 F The voice of music ravished as he spoke.
 'Thy prayer, thy praise, thy life to vice unknown,
 A In sweet memorial rise before the throne:

- B These charms success in our bright region find, 190
 C And force an angel down, to calm thy mind ;
 D For this commission'd I forsook the sky,
 E F Nay, cease to kneel—thy fellow-servant I.
 A 'Then know the truth of government divine,
 B And let these scruples be no longer thine. 195
 A 'The Maker justly claims that world he made,
 B In this the right of Providence is laid ;
 C Its sacred majesty through all depends
 On using second means to work his ends :
 D 'Tis thus, withdrawn in state from human eye, 200
 The power exerts his attributes on high,
 E F Your actions uses, nor controls your will,
 G And bids the doubting sons of men be still.
 A 'What strange events can strike with more sur-
 prise
 Than those which lately struck thy wondering eyes ?
 B Yet taught by these, confess th' Almighty just, 206
 C And where you can't unriddle, learn to trust !
 'The great vain man, who far'd on costly food,
 Whose life was too luxurious to be good ;
 Who made his ivory stands with goblets shine, 210
 And forc'd his guests to morning draughts of wine,
 A Has, with the cup, the graceless custom lost,
 B C And still he welcomes, but with less of cost.
 'The mean, suspicious wretch, whose bolted door
 Ne'er mov'd in duty to the wandering poor ; 215
 A With him I left the cup, to teach his mind
 That heaven can bless, if mortals will be kind.
 B Conscious of wanting worth, he views the bowl,
 C And feels compassion touch his grateful soul.
 D Thus artists melt the sullen ore of lead, 220
 With heaping coals of fire upon its head ;

- E In the kind warmth the metal learns to glow,
 F And loose from dross, the silver runs below.
 A 'Long had our pious friend in virtue trod,
 B But now the child half-wean'd his heart from God ;
 C Child of his age, for him he liv'd in pain, 225
 D And measur'd back his steps to earth again.
 E To what excesses had this dotage run !
 F But God, to save the father, took the son.
 G To all but thee, in fits he seem'd to go, 230
 H And 'twas my ministry to deal the blow.
 The poor fond parent, humbled in the dust,
 I Now owns in tears the punishment was just.
 A 'But how had all his fortune felt a wrack,
 Had that false servant sped in safety back ! 235
 B This night his treasur'd heaps he meant to steal,
 C And what a fund of charity would fail !
 A 'Thus Heaven instructs thy mind : this trial o'er,
 B C D Depart in peace, resign, and sin no more.'
 A On sounding pinions here the youth withdrew,
 B The sage stood wondering as the seraph flew. 240
 C Thus look'd Elisha, when, to mount on high,
 His master took the chariot of the sky ;
 D The fiery pomp ascending left the view ;
 E F The prophet gaz'd, and wish'd to follow too. 245
 A The bending hermit here a prayer begun,
 B 'Lord ! as in heaven, on earth thy will be done !'
 C Then gladly turning; sought his ancient place,
 D And pass'd a life of piety and peace.

NOTES.

1. *Wild*] Wild place, wilderness.
2. *Hermit*] Lat. *eremita*; Gr. ἐρημίτης (*eremites*). A man who retires from society and lives in solitude, usually from religious motives.
5. *With God*] In spiritual communion with God.
6. *All his business* consisted in praying to God, *all his pleasure* in praising Him.
9. *That vice should triumph*] I.e. That vice *did* triumph. The words *would* and *should* were Anglo-Saxon imperfects indicative as well as subjunctive, and their usage as a past tense in indirect statements even now survives in the Scotch language and some English provincial dialects, e.g., 'The general report is that he *should have said* in confidence to Clifford that,' &c. (Hume's *History of England*), where the words 'that he should have said' are merely equivalent to 'that he *said*, or *did say*.' The usage is paralleled in German, e.g., *er soll gesagt haben*, or, *er habe gesagt*, and may be compared with the employment of the optative in indirect statements in Greek.
10. *Sprung*] Caused to spring, raised; the verb is used transitively, as in the nautical phrase 'to *spring* a leak,' or the sporting phrase 'to *spring* a snipe,' &c.
11. *Certain prospect*] I.e. of Heaven.
12. *Tenour*] General course or direction, from Lat. *tenēre*, to hold.
13. *So when, &c.*] The poet now introduces a *simile*, or comparison of what has just been described with some natural object. Here the calm holiness of the hermit's life is likened to a smooth expanse of water. As the image of the sky and trees above it are reflected in the water, so the image of Heaven is reflected in the hermit's soul. As a stone thrown into the water disturbs all these peaceful images, so the doubt which has arisen in the hermit's mind disturbs all his calm contemplation of Heaven.
15. *Down bend, &c.*] The banks appear inverted in the water, and the trees depend or hang downwards. Lat. *dependere*, to hang down.
16. *Answering*] Corresponding to the colours of the sky above.

21. *To clear*] In order to clear.
22. *Swains*] A.S. Swán; rustics, country people.
23. *Whose feet, &c.*] I.e., who came to him when their day's toil was done for spiritual counsel and blessing.
26. *Scallop*] Pronounced skól'lup. A marine shell, something like an oyster. It is found in abundance on the coast of Palestine, and was formerly worn by pilgrims as a mark that they had visited the Holy Land; hence it afterwards became the recognised badge of pilgrims.
27. The epithet *rising* would seem more naturally to belong to *sun* than *journey*. 'A rising journey' can only mean a journey which 'rose' or advanced with the advance of the sun through the skies.
28. *Sedate, &c.*] Calmly determined to ponder over all he saw, and to watch each event with a view of drawing from it conclusions which should throw light upon the doubt which was tormenting him.
29. *Wasted*] Spent.
32. *Posting*] Travelling with speed: so Milton, 'And *post* o'er land and ocean without rest.'
33. *Decent*] Pleasing, graceful; Lat. *decens*, becoming.
36. *Sire*] Properly, 'father'; Lat. *senior*, elder; but used here as a title of honour, as the priests of the Roman Catholic church are styled 'father.'
38. *Deceived*] Beguiled or amused, so as to make the way appear shorter than it was: so Wordsworth, 'These occupations oftentimes *deceived* The listless hour.'
39. *Loth*] Unwilling.
40. The pronoun 'they' has been omitted before 'join' to suit the verse.
41. Another *simile*: see *note* on line 13. The old man is compared to an aged elm tree, and the young man to the ivy that encircles it.
47. *Moon*] I.e. moonlight.
48. The language here is a little obscure. The description seems to refer to a path with grassy banks on either side, and on the top of the banks a row of trees, whose verdure is said to 'crown' the sloping banks beneath them.
49. *Dome*] Dwelling, mansion; Lat. *domus*, a house. A poetical usage. The word is usually applied to a cupola or spherical roof, as 'the *dome* of St. Paul's.'
50. *Still*] The ordinary uses of this word, as an adverb meaning 'even now,' 'up to this time,' or as a conjunction meaning 'nevertheless,' do not make much sense here. There is an old usage of *still* in the sense of 'always,' 'continually,' as in the following passage from Addison

(a cotemporary of Parnell), 'The desire of fame betrays an ambitious man into indecencies that lessen his reputation. He is *still* afraid lest any of his actions should be thrown away in private.' Such a meaning would very well suit this passage and would give effect to the repetition of the word in line 51.

51, 52. Yet owing to the desire of the owner to be praised for the magnificence of his house, the kindness he showed to strangers always proved itself to be the mere empty ostentation of a luxurious easy man. *Vain*, hollow, devoid of real feelings of charity; Lat. *vanus*, empty.

56. The entertainment they received was more than was needed for showing hospitality to mere strangers.

57. *Drown*] A good instance of the poetic figure called a metaphor. 'A metaphor is a figure that expresses or suggests the resemblance of two objects by applying either the name, or some attribute, adjunct, or action of the one, directly to the other.' In the present case a resemblance is suggested between putting an end to toil by sleep and putting an end to life by drowning.

58. *Sunk*] This word is no doubt meant to continue the metaphor, though it is open to the charge of introducing some confusion in the thought. In line 57 it is 'the day's long toil' which the men are said to drown; in line 58 it is the men themselves who are sunk (see introductory notice of Parnell's poetry).

59. '*Tis*] It is; the elision of letters from the beginning of a word is called *aphæresis*, as '*tis*' for 'it is'; from the middle *syncope*, as 'o'er' for 'over'; from the end *apocope*, as 'tho'' for 'though.'

60. *Canal*] Properly an artificial watercourse; see note on line 61. *Zephyr*] Properly the west wind; Lat. *zephyrus*; but used poetically for any soft gentle breeze.

61. *Parterre*] A French word, from *par*, on; *terre*, earth, usually applied to artificial arrangements of turf and flower beds. Both this word and 'canals' in line 60 have perhaps been purposely chosen, in allusion to the ornamental grounds surrounding the house.

62. *To banish*] In order to banish.

63. *The call*] The invitation given by returning daylight and the gentle rustling of the wind.

65. *Luscious*] Sweet, delicious; probably a corruption of the word 'luxurious.'

68. *But* here means *except*. '*But* is primarily a participle, being a contraction of *butan*, to be without; hence *except* or *excepting*. When *but* means *except* it is a preposition; when it means *only* it is an adverb.' M'Leod.

69. *Guise*] Way or manner: so Pope—

‘The swain replied, “It never was our *guise*
To slight the poor, or aught humane despise.”’

Usually the word means external appearance, dress, behaviour.

70. *Purloined*] Stole.

71. Another *simile*; see *note* on line 13. As a traveller seeing a glistening serpent in his path stops short and shrinks out of its way, and continues his journey in faintness and fear, so the hermit stops and shrinks in horror and alarm from the youth, when the latter displays the cup he has stolen.

73. *Disordered*] Discomposed in mind, frightened.

78. *Durst*] Past tense of the verb ‘to dare.’ *Part*, part company, separate.

79. He lifts his eyes to heaven, and thinks it hard that the generous hospitality of their entertainer should meet with so base a return as the theft of his cup. This incident would probably serve to confirm his fear that vice was the ruling power in this world.

81. *Pass*] Proceed, journey.

82. *Sable*] Black.

83. *Presaged*] Foretold; the verb is pronounced *prĕ-sāge’*, the noun *prĕ-sāge*.

84. *Coverit*] Shelter.

86. *Seat*] House, mansion; as we talk of ‘a gentleman’s country *seat*.’

88. *Unimproved*] Uncultivated.

89. *Timorous*] Afraid; i.e. afraid of spending money upon improvements.

90. *Griping*] Miserly.

98. This was the first time he had ever welcomed in a stranger. *Threshold*] Old English *threswold*, properly the plank, stone, or piece of timber which lies at the bottom of a door. Hence used in poetry for the door itself.

102. And restores the natural warmth to their limbs; *faggot* is nominative to *recalls*.

103. *Eager*] Sharp, sour.

104. *Hardly granted*] Grudgingly given, or given in very small quantity.

106. *Ready*] Quick, immediate.

107. *Still remark*] Silent observation.

109. ‘Why,’ he said to himself, ‘should such a man lock up in his chests the wealth that is so useless to him, but which would be of

service to a thousand poorer people?' This unequal distribution of wealth in the world would be a second piece of evidence to the hermit's mind that vice was the ruling power.

112. *Settling*] Growing composed. He was just recovering from the shock and surprise of his previous reflections.

113. *Vest*] Cloak or dress. Lat. *vestis*, a garment.

114. Supply *which* before 'the generous landlord.'

118. *Opes*] Poetical for opens. *Azure*] Blue.

121. *Courts*] Invites.

122. *Weary*] Old, worn out by age.

123. *Wrought*] Past tense of the verb 'to work'; it means, was tossed about, agitated or troubled, as we talk of a ship *working* in a heavy sea.

124. *Travel*] Perhaps the same word as *travail*, i.e. pain, labour. It may, however, without impropriety, be used in its ordinary sense of journey, referring to the swift travelling of the mind, now in one direction, now in another.

126. His stealing the cup was an act of vice, his bestowing it on the churlish landlord an act of mere madness.

127. *That*, the vice. *This*, the madness.

128. *The various shows*] The various spectacles of which he has been witness, and which serve as conflicting pieces of evidence as regards the truth he wishes to ascertain.

129. *Involve*] Cover up, enwrap.

133. *Idly*] Uselessly.

134-5. The house and grounds seemed to show the disposition of their owner; contented with his lot, and kind for virtue's sake, not for the sake of praise.

138-9. The courteous master listens to their greeting, which was bestowed in respectful language and with modest demeanour, and thus replies to it.

140-4. To God, who gives us all things, I give up part of my possessions, without either feeling vain of the act, or grudging the loss it causes me. You come from God; for Him accept now part of that which I give Him, in the shape of a frank and sober welcome, worth far more than a merely costly one.

146. *Grave household*] The servants of the household with grave demeanour suitable to the occasion. *Repair*] Go, betake themselves. Lat. *repatriare*, to return to one's country; Fr. *reparer*. The word has no connection with 'repair,' meaning to restore or mend. Lat. *reparare*; Fr. *réparer*.

149. *Dappled*] Variegated, spotted, in allusion to the appearance which the sky presents at sunrise.

150. *Part*] Depart, as in line 106.

152. *Writhe*] Twisted.

156. Another metaphor, suggesting the resemblance of hell to a monster with wide open jaws.

163. *Nice*] Difficult.

164. *Open*] Not railed in on either side.

165. *Bending*] The oaken branches which bent under their weight; or the word may be used in a general sense of the bending arch of a bridge.

176. *Invest*] Clothe.

177. *Celestial*] Heavenly.

178. *On the day*] The daylight forms a sort of background on which the colours stand out.

179. *Gradual*] Slowly unfolding.

180. *Ethereal*] Heavenly. Lat. *æther*, the upper air.

183. *Wist*] Knew, past tense of the old verb, '*to wis*.'

184. Another metaphor; Surprise suspends his words in secret chains, i.e. prevents the words falling from his lips, as natural objects are prevented by a chain from falling to the ground.

186. *Settling*] See note on line 112.

187. His musical voice enraptured the ear as he spoke.

189. *Throne*] The throne of God.

195. *These scruples*] The doubts the hermit had been entertaining.

196. See introductory paraphrase of the poem for explanation of the following passage.

197. *In this*] I.e. in the fact of His having made the world.

201. *Attributes*] Inherent qualities, such as omnipotence, omniscience, &c.

203. *Be still*] Refrain from doubting.

206. This line is the key-note of the whole explanation, and meets the difficulty which had disquieted the hermit. The sight of injustice, cruelty, dishonesty, and other vices, often meeting with success, had led him to believe that the Ruler of the world was perhaps not the God of justice and mercy he had all his life worshipped. The divine messenger now assures him that even when vice seems successful the Almighty is working out His own just and good purposes.

207. *Unriddle*] Solve or explain the mystery.

220. *Sullen*] Dull, heavy. This verse introduces another *simile*.

225. *Half-weaned*] Almost estranged or alienated.
226. *In pain*] In painful anxiety.
228. *Dotage*] Weak or foolish affection; the term is usually applied to the mental weakness of second childhood.
234. *Wrack*] For wreck.
237. What vast sums of money now spent by the owner in works of charity would be lost.
239. *Resign*] Resign thyself to God.
242. Another *simile*.

ANALYSIS.

* * In most systems of analysis the word 'sentence' is used in two senses, (i.) as a combination of words expressing a single thought, containing one subject and one predicate, and called by way of distinction the Simple Sentence; (ii.) a number of simple sentences connected by conjunctions, adverbs, or relative words, and called respectively Compound Sentences, or Complex Sentences, according as the connectives are co-ordinative or subordinative words. In the present work the word is used only in the first of these meanings, the terms Compound *Group* and Complex *Group* being reserved for what are ordinarily called Compound and Complex *Sentences*.

1. The three opening phrases, *far in a wild, unknown to public view, and from youth to age*, may be considered as adverbials of place, manner, and time, respectively.

3. *The moss was his bed*] This is an instance of what is called a 'convertible proposition,' that is, one of which the subject and complement may be made to change places without altering the sense. It makes no difference whether we say, *the moss was his bed*, or *his bed was the moss*. In analysing such sentences it must be remembered that the subject is always the (previously) *best known* of the two terms: it always refers to something of which a *previous knowledge* is assumed. Now a man's bed, dwelling, food, drink, business, and pleasure, are assumed as necessary features in describing his life and habits—much more necessary, at any rate, than moss, cave, fruits, &c.—and therefore in lines 3-6 these words are to be taken as the subjects of their respective sentences.

5. *Remote from man*] Attributive phrase to *he*.

7. The phrases *a life so sacred*, and *such serene repose*, are each the subject of the verb *seemed* in line 8. They should be taken both together as a double subject.

8. *Heaven itself*] Appositional complement, see § 9 i. page 3. *Till one suggestion rose*] Adverbial sentence of time, subordinate to the preceding sentence.

9. *That . . . triumph*] Substantival sentence in apposition to 'suggestion,' and therefore subordinate to 'till one suggestion rose.' *Virtue vice obey* = *that virtue should obey vice*; co-ordinate to 'that vice should triumph,' and subordinate to 'till one suggestion rose.'

10. *Of Providence's sway*] Attributive phrase to 'doubt.'

11. *A certain prospect*] Object after 'boast.'

12. *Lost*] Appositive complement, or 'is lost' may be taken together as a passive verb.

13. *So*] Adverbial belonging to E, F, and G. *When, &c. . . breast*] Adverbial sentence of time, subordinate to E, F, and G. *Imprest*] Best taken as attribute to object 'image.'

15. *Depending* means 'in depending fashion,' and should be considered an adverbial, the usage corresponding to the constant employment in Latin, and other languages, of an adjective for an adverb. In such sentences as 'to grow *rich*,' 'to grow *tall*,' &c., the adjective following *grow* is an appositional complement.

17. *But*] Connective uniting the preceding sentences with lines 18-20. *If a stone . . . divide*] Sentences introduced by *if* express a condition, and must be classed among adverbial sentences of cause. But *if* meaning *whether*, as in line 22, introduces a substantival sentence.

19, 20. *Glimmering fragments of a broken sun, banks, trees, and skies*] All these words must be taken together as a compound subject to *run*.

21, 22. Adverbials of cause [see § 8, *note*, page 3] to 'he quits his cell.'

22. *If books . . . right*] Substantival clause [since *if* here means *whether*. See Dalgleish's Analysis, §§ 55, 56] standing as object to 'find' in the phrase 'to find,' and therefore subordinate to 'he quits his cell.' Take 'books or swains' as a compound subject.

23. Sentence causatively co-ordinate [Dalgleish, § 83] to the preceding.

24. *Whose . . . dew*] Attributive sentence to 'swains,' and therefore subordinate to line 23.

28. *Sedate . . . event*] Attributive phrases to *he*, the subject of the preceding sentences.

31. 'When' introduces an adverbial sentence of time subordinate to c.

32. 'Came posting' may be taken together as a single verb.

34. *Soft*] Adjective used as adverb.

35. *Father*] Nominative addressed; see note on page 37.

39, 40. *Till they join in heart*] Adverbial sentence of time, subordinate to i, j, and k. *Each . . . part*] Attributive phrases to *they*, the subject of 'join.' *While . . . differ*] Adverbial sentence subordinate to 'they join in heart.'

45. *Repose*] Infinitive complement after 'bid' [see § 9, iii. b, page 4].

46. *When* usually (as in line 31) introduces a subordinate sentence, but here it only means 'and then,' and must be considered as co-ordinative.

49. Supply *that* after 'chanced.' The whole passage from 'that the noble master' &c. to 'home' in line 50 is a substantival sentence, standing as subject to 'chanced.' *It*, appositional complement [§ 9 i. (a) note, page 3].

51. *Yet*] Co-ordinative conjunction.

52. *The . . . ease*] Appositional complement, *proved* being a copula verb.

58. Attributives to the subject *they*.

62. *To banish*] Adverbial of cause.

65. *A golden goblet*] Object after 'graced.'

66. Attrib. sentence to *g*. 'Which' is object after 'taste,' but must not be placed in the Object Column of the Analysis. See note on line 86.

68. *But the landlord*] Attrib. phrase to 'none.'

71-76. This passage is analysed at full length in the introduction.

78. *But* is here a co-ordinative conjunction.

79. *Hard*] Appositional complement, agreeing with 'it.'

80. Substantival sentence in apposition to 'it,' and therefore subordinate to *g*.

81. *While . . . pass*] Adverbial sentence of time, subordinate to 'the sun his glory shrouds.'

84. *To covert*] Adverbial of place after 'scud.'

85. *Warned by the signs*] Attrib. phrase to 'the wandering pair.'

86. Adverbial of cause to *z* [see § 8, note, page 3]. Beware of describing adverbials belonging only to particular terms of the sentence, as though they belonged to the whole sentence: here, for instance, the words 'at a neighbouring seat' form, strictly speaking, an adverbial, but as they only belong to the verb 'seek,' which is not the predicate, they must be taken with the words 'to seek for shelter' as one phrase, and not described as a separate adverbial to *z*.

88. *And it was strong, &c.*] Take 'strong and large and unimproved around' together as appos. complement.

91. Adverbial sentence of time, subordinate to *A*.

93. *Mixed with showers*] Attributive to 'lightning.'

96. Attributive phrases to 'they.'

98. Insert *that* before *his*. 'That his threshold first received a guest,' is a substantival sentence standing as subject of 'was,' and therefore subordinate to 'it was then.' 'It' is appositional comp., see note on lines 49, 50.

100. *Welcomes in* go together, forming a transitive verb.

104. Take both the clauses in this line together as a compound subject. 'Each hardly granted,' in 104, is an attrib. phrase to the subject in previous line. *To dine*] Infinitive complement.

109. *And why, &c.*] Subord. sentence to 'within himself he cried,' because object of the verb 'cried.'

110. Supply *which* before 'a thousand,' forming an attributive sentence.

111-116. These lines have been analysed at full length in the introduction.

119. *A fresher green*] Object after 'display.'

120. *Glittering as they tremble*] Attrib. to *they*, the subject understood of 'cheer.'

121. Take 'from their poor retreat' as adverbial of place, not prep. complement. [See § 10, page 4.]

123. *While hence they walk*] Adverbial sentence of time, subordinate to *Λ*.

124. Adverbial to 'wrought.'

125. *Without their cause*] An attributive phrase equivalent to 'causeless,' and to be regarded, therefore, as an appositional complement.

127-8. *He*, subject; *goes*, verb. All the remaining words may be taken as attributives to 'he.'

130. Take 'place to lie' as the object. 'To lie,' does not belong to the verb 'want' either as complement or adverbial, but is an attributive of 'place.' [See § 6, 4, p. 2].

133. Appositive complements together with 'neat' of *τ*. But the line may be also resolved into two sentences copulatively co-ordinate to *τ*, and alternatively co-ordinate to one another; 'And neither *was it* poorly low, nor *was it* idly great.' [See Dalgleish's *Analysis*, §§ 80, 81.]

134. Beware of putting 'its master's turn of mind' as object of the sentence. It is only object after 'speak,' which is not the principal verb of the sentence. The analysis of the sentence is as follows: *it*, subject *seemed*, verb, *to speak, &c.* . . . *virtue kind*, infinitive complement with adjuncts.

138. Object after 'hears' in line 139. Do not make 'with modest guise' an adverbial of the sentence, as it does not belong to the principal verb 'hears,' but to 'bestowed.'

141. *To him*] Dative complement. *Who. . . all*] Attrib. sentence to 'him,' and subordinate to *Λ*.

143. Apposition to 'it' in the previous line.

144. *Spread*] Infinitive complement = to be spread.
145. *Of virtue*] Prepositional complement.
146. *When* here, as in line 46, means 'and then;' the sentence following is therefore co-ordinative.
147. *Warned by a bell*] Attributive phrase to 'grave household' in the previous line.
149. Take 'strong for toil' as one phrase, appositional complement after 'was.'
150. *Before part*] Adverbial sentence of time, subordinate to c.
151. *Where slept*] Adverbial sentence of place, subordinate to c.
153. The interjectional phrases in this and the next line do not form integral parts of the sentence, and are not included in the analysis. [See note at end of poem.]
155. *How*] Interrogative adverbial of manner. *When done*] Adverbial sentence of time.
- 156-7. *Though fire*] 'Though,' indicates *concession*, and therefore introduces adverbial sentences of cause. *Could assault*] If these words be taken together as a mood of the verb, 'his heart' is object; if 'could' is taken by itself as the principal verb, 'his heart' merely forms part of the phrase 'assault his heart,' infinitive complement after 'could.'
159. *With speed*, belongs not to the principal verb 'fails,' but forms part of the phrase 'to fly with speed,' infinitive complement after fails.
163. *To find*, is an attrib. phrase qualifying 'nice:' the whole phrase 'nice to find,' forms an appositional complement.
166. *Who*] Introduces an attributive sentence.
172. *When*] See note on lines 46 and 146.
174. *Grew* is here a copula verb, and takes an appositional complement.
175. *Turned* is also a copula verb here.
182. *Though*] Concessive conjunction introducing adverbial sentence of cause.
183. *Sudden*] For suddenly, adverbial. *What to do*] Substantival sentence, subordinate to B.
187. *As he spoke*] Adverbial sentence of time.
191. *To calm thy mind*] See § 8, note.
192. *For this*, may be taken either with 'forsook' or 'commissioned'; in the former case it is an adverbial of cause belonging to the sentence,

in the latter it is merely part of the attributive phrase 'for this commissioned.'

193. *Nay*] An interjectional particle. *Cease*] I.e. *cease thou*; the subject of imperatives is often understood; see § 1, *note*.

194. *Know*] See preceding note.

195. *Be thine*] Infinitive complement, with complementary adjunct.

196. *He made* = '*which* he made,' attributive sentence.

199. Prepositional complement after 'depends.'

200-1. See *note* on line 98.

202. *Nor*] = *but not*, and introduces a co-ordinate sentence.

203. *Be still*] See § 3, *b*.

204. *With more surprise* belongs to 'strike, not to 'can,' and must not therefore be put as adverbial to the sentence, unless 'can strike' be joined as one verb.

205. *Than those which*] = *than those can strike which*: 'than' is an adverb of comparison, and therefore introduces an adverbial sentence of manner.

206. *Just*] Appositional complement after a verb of *calling* or *speaking*; see § 9, *b*.

208. *The great vain man*, which is subject of *Λ*, is followed by four attributive sentences ending with line 211.

213. *But with less of cost*] = '*but he welcomes with less of cost*,' co-ordinate sentence to *Β*.

214. *The mean suspicious wretch*] Is in apposition to, and therefore to be considered attribute of, the word 'him' in line 216. *Whose . . . poor*] Attrib. sentence qualifying 'the mean suspicious wretch,' and therefore subordinate to *Λ*.

216. *With him*] Expresses accompaniment, and may therefore be adverbial of manner (Dalglish, § 37), but it may also be regarded as prepositional complement.

217. *That heaven can bless*] Substantival phrase belonging to the causal adverbial 'to teach his mind,' and subordinate to *Λ*. *If mortals will be kind*] Adv. sent. of cause (since *if* expresses a condition), subordinate to 'that heaven can bless.'

218, 219. See Introduction.

225. *From God*] Dative complement, which, in English as well as in the corresponding construction in Latin, may indicate separation from as well as addition to; see § 9, *ii*.

226. *Child of his age*] Apposition to 'him:' take 'for him, child of his age,' as a single phrase.

230. Analysed at length in the introduction.
231. *To deal the blow*] Subject; *it* (in *'twas*) and *my ministry*, appositional complements.
233. That *the punishment was just*] Substantival sentence.
235. Adv. sent. of cause; supply *if*.
238. *This trial o'er*] Nominative absolute, see § 8, note.
247. *As it is in heaven*] Adv. sent. of manner.

APPENDIX.

NOTE ON THE 'NOMINATIVE ADDRESSED.'

SUCH sentences as "Father, hail," he cried," "Detested wretch," "Sweet Auburn, loveliest village of the plain," &c., are usually called nominatives addressed, and not being considered integral parts of the sentence, are excluded from a place in its analysis. Since however the sentence would often be rendered quite incomplete and meaningless by their exclusion, it would be of advantage to find for them a place in the analysis, wherever practicable.

In such a sentence as "Hail, my son," the reverend sire replied,' the words, 'Hail, my son,' should, strictly speaking, be considered objects of the verb 'replied.' It is true that 'replied' is an intransitive verb, but intransitive verbs admit an object of kindred meaning after them, e.g. he runs *a race*, and the words of a reply would fall under this head.

In sentences where the 'nominative addressed' does not follow the verb, it will generally be found to stand in apposition to the subject or some adjunct of the subject, as, 'Christians, awake.' Here 'Christians' is in apposition to *ye*, the understood subject of 'awake.' 'Sweet Auburn! parent of the blissful hour, Thy glades forlorn confess the tyrant's power.' Here 'Sweet Auburn! parent of the blissful hour' is in apposition to *thee* contained by implication in the possessive pronoun 'thy' which = *of thee*.

Purely interjectional words when following verbs may be taken as their object; when otherwise, they cannot often be easily included in the analysis.



ENGLISH CLASSICS

ANNOTATED BY THE REV. JOHN HUNTER, M.A.

SHAKESPEARE'S PLAYS.

With Explanatory and Illustrative Notes, Critical Remarks, and
Other Aids to a thorough understanding of each Drama.

Price *ONE SHILLING* each as follows:—

KING JOHN.
RICHARD II.
RICHARD III.
HENRY IV. PART I.
HENRY IV. PART II.
HENRY V.
HENRY VI. PART I.
HENRY VI. PART II.
HENRY VI. PART III.
HENRY VIII.
JULIUS CÆSAR.
CORIOLANUS.
ANTONY and CLEOPATRA.
TROILUS and CRESSIDA.
HAMLET.
MACBETH.
KING LEAR.

OTHELLO.
AS YOU LIKE IT.
TWELFTH NIGHT.
MIDSUMMER NIGHT'S DREAM.
ALL'S WELL that ENDS WELL.
The COMEDY of ERRORS.
MEASURE for MEASURE.
MUCH ADO ABOUT NOTHING.
TAMING of the SHREW.
MERRY WIVES of WINDSOR.
LOVE'S LABOUR'S LOST.
TWO GENTLEMEN of VERONA.
MERCHANT of VENICE.
ROMEO and JULIET.
WINTER'S TALE.
CYMBELINE.
The TEMPEST.

TIMON of ATHENS.

BOOKS I. to V. of MILTON'S PARADISE LOST; with a
Prose Translation or Paraphrase, the Parsing of the more difficult Words, Specimens of
Analysis, and numerous Notes. **BOOKS I. and II.** price 1s. 6d. each; **BOOKS III. to V.**
price 1s. each.

EXAMINATION QUESTIONS on the **FIRST TWO BOOKS**
of **MILTON'S PARADISE LOST**, and on **SHAKESPEARE'S MERCHANT OF**
VENICE. 12mo. price 1s.

MILTON'S SAMSON AGONISTES and LYCIDAS; with
Notes explaining peculiarities of Grammar, Diction, &c. 12mo. price 1s. 6d.

MILTON'S COMUS, L'ALLEGRO, and IL PENSEROSO;
with numerous Notes, Critical, Illustrative, and Explanatory. 12mo. price 1s. 6d.

SPENSER'S FAIRIE QUEENE; the First Six Cantos of Book I.
Unabridged and in the Old Spelling. With Explanatory and Illustrative Notes. 12mo. 2s.

JOHNSON'S RASSELAS; with Explanatory and Grammatical
Annotations, Specimens of Interrogative Lessons, Answers to Examination Questions &c.
12mo. price 2s. 6d.

BACON'S ESSAYS; with Critical and Illustrative Notes, and an
Example with Answers of a University Middle-Class Examination-Paper on the
Essays. Crown 8vo. price 3s. 6d.

London: LONGMANS and CO. Paternoster Row.

NEW SERIES OF
ELEMENTARY FRENCH SCHOOL-BOOKS

Expressly Adapted for **MIDDLE-CLASS SCHOOLS**,
By **LÉON CONTANSEAU**,
Author of 'The Practical French Dictionary' and other Approved
French School-Books:—

AN ELEMENTARY FRENCH GRAMMAR

In Two separate Parts, price EIGHTPENCE each.

By **LÉON CONTANSEAU**,
Many years French Examiner for Military and Civil Appointments.

PART I. ACCIDENCE, price 8d.

PART II. SYNTAX, price 8d.

THREE EXERCISE BOOKS by Mr. CON-
TANSEAU, adapted to the same, and each with a VOCABULARY:—

1. CONVERSATION-BOOK, price 8d.
2. FIRST EXERCISE-BOOK, price 8d.
3. SECOND EXERCISE-BOOK, price 8d.

*for translating into French, increasing progressively in difficulty and
corresponding with*

THREE CONSTRUING-BOOKS by Mr. CON-
TANSEAU, adapted to the same, and each with a VOCABULARY:—

1. EASY FRENCH DELECTUS, price 8d.
2. FIRST FRENCH READER, price 8d.
3. SECOND FRENCH READER, price 8d.

consisting of easy but interesting short Stories.

London : LONGMANS and CO. Paternoster Row.





